

Table of Contents

Section 1

General Information (WSAC)	1
The Arts in Education Program	1
Residency Benefits	2

Section 2

Communication	3
A Fruitful Planning Meeting	3
A Well Attended Teacher Workshop	4
Teacher Participation	5
Community Outreach Events	6
On-Site Studio	6
Elements of a Superb Residency	7
Expectations	8
Scheduling	10

Section 3

Contract Requirements	12
-----------------------	----

Section 4

Site Coordinator's Checklist	
------------------------------	--

Section 5

Sample Contracts	
------------------	--

Section 6

Mandatory Forms (Detailed Plan, Evaluation, and Final Report Forms)	
---	--

Section 7

Arts EALRs	
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Chapter 1

General Information

The Washington State Arts Commission (WSAC) was established by the State Legislature in 1961 and was reauthorized in 1985. WSAC is a small cabinet agency supported mainly by the state general fund, federal grants from the National Endowment for the Arts, and the state capitol budget, which specifically funds public art.

The WSAC's goals are to:

- increase citizen access to and participation in the arts,
- incorporate the arts into the education of every Washington K-12 student, and
- increase public support for the arts.

WSAC's 2005-2011 strategic plan lists arts education strategies and actions based on the agency's support for the Arts EALRs and partnership with the Office of the Superintendent of Public Instruction (OSPI), strengthening and replicating arts education community consortia, and identifying and encouraging use of proven practices in arts education.

The Arts in Education Program


The WSAC Arts in Education Program's grants and services are directed toward pre-college youth. The program has consistently worked with customers to develop quality improvements based on education reform and current educational needs. Since the early 1990s, the program has required funded projects to be based on arts standards—previous to the EALRs, the standards developed through the OSPI, WSAC, Alliance for Arts Education partnership, and as soon as they were developed by the Commission on Student Learning, the official Essential Academic Learning Requirements in the Arts.

The main AIE Program activities in the 2004-2005 school year include the Artists in Residence grants, the Arts Education Community Consortium Grants, and the Arts Education Resources Initiative funded by Washington Mutual.

Artists in Residence Grants provide schools and organizations with funds to hire WSAC-rostered artists to train students and teachers. **Arts Education Community Consortium Grants** support the capacity of communities to implement the Arts EALRs by fully utilizing local resources, meeting their specific student needs, and developing local arts education expertise. The **Arts Education Resources Initiative** is a research project that will provide data on the current state of arts education in Washington and tools to assist educators and community leaders in both evaluating their schools' arts programming and making improvements by adopting relevant proven practices.

Residency Benefits

Artist Residencies:

- Enhance the existing arts curriculum;
 - Provide students and teachers with hands-on experience in art forms unfamiliar to them;
 - Provide resources and new ideas for integrating the arts into other subject areas;
 - Help students meet the benchmarks outlined in the Essential Academic Learning Requirements in the Arts;
 - Help students to be more comfortable with and more confident about their creativity;
- 
- Waldron Island students learning their community history during Dr. Jens Lund's folk arts residency
- Demystify the “artist” and the artistic process;
 - Build students’ self esteem and self-discipline;
 - Introduce students to and build respect for other cultures;
 - Teach students about the culture and history of their ancestors and/or communities;
 - Introduce students to systems of critical thinking and provide new tools for making value judgments;
 - Can serve as an advocacy tool to gain support for increased arts programming;
 - Excite many students who are less responsive to traditional education approaches.

Chapter 2

Residency Planning

From the time that you first contact an artist, maintaining an open line of communication is a crucial step that can assure mutual understanding and result in a residency that best meets students' and teachers' needs and utilizes the artist's talents.

Discuss with the artist:

- What you hope to accomplish through the residency. Without this discussion, you may not learn whether or not the artist is the best choice for your school's interests, like integrating dance and science or providing your teachers with an excellent, captivating Arts EALRs training.
- Specifically why you are interested in what s/he has to offer. If you are specific, the artist will be clearer about how to serve your school's needs and interests.
- Geographic, social, and cultural aspects of your community. Providing the artist with your community's cultural background can result in arts learning that best fits your area's history and engages students, teachers, and parents. Another reason to discuss your community's culture is if there is a current local issue that is best avoided. WSAC artists in residence are paid to teach art and required to respect the culture of the communities they work in. They are not to promote their political views.
- What time of the year you prefer the residency to occur.
- The type of equipment, facilities, and supplies your site can supply.
- When your site will make a decision, as well as when you will contact him/her again.

A Fruitful Planning Meeting

The most experienced and successful site coordinators and artists agree that the pre-planning can make or break a residency. The following checklist will help you plan your meeting.

- ☐ I set aside enough time to hold a relaxed meeting.
- ☐ I am using the "planning a residency checklist" in this handbook.
- ☐ With the committee and artist, I have set goals and objectives for the residency and set dates and times that the artist will meet with me during the residency to discuss progress toward completing the objectives. The goals and objectives set at the planning meeting will be the basis for my evaluation following the residency.

- ☐ We have scheduled the workshops and will have the “detailed plan form” to the WSAC no later than 30 days before the first residency day.

- ☐ I have reminded committee members of the following WSAC contract requirements.
 - There will be no more than 35 students per class or group.
 - The artist cannot meet with more than six classes in each forty-hour residency and with no more than four of those classes per day.
 - The artist must be paid according to the requirements in the state contract the sponsor signed with the WSAC, and the necessary supplies must be purchased by the sponsor and ready on the first residency day.
 - The WSAC’s AIE Program must be listed in all written and oral publicity and announcements regarding the residency.
 - The classroom teacher must remain in the room at all times.

- ☐ We have discussed and scheduled the mandatory teacher workshop and community outreach event.

- ☐ We have discussed the artist’s studio/rehearsal or office space needs and how students, faculty, staff, and community members might benefit from studio visits if the artist agrees.

- ☐ I have asked the artist to inform teachers about how they may prepare their students for the residency.

A Well Attended, Upbeat Teacher Workshop

The most successful residencies enjoy strong teacher support and participation. The following tips may help you:

Schedule the teacher workshop before or on the first day of your residency. You will obtain more teacher support if teachers understand the art form and have experienced it themselves before the artist works with their students.



Teacher training in Ocean Beach by
Meredith Essex and Susy Watts

Some site coordinators have found it beneficial to have more than one teacher workshop. They conduct the first at the beginning of the residency to prepare the teachers and answer preliminary questions. The second workshop is held at the conclusion of the residency so that teachers can ask more focused questions and the artist can provide resources to assist teachers with future lesson plans.

Take the teacher workshop seriously. Explain to teachers and administrators that the artist will only work with the students at this site for a short time, but lessons the teachers learn from artists can be used in their classrooms for years to come. Explain that the teacher workshops are also a source of rejuvenation for teachers and that teachers will learn many new techniques that can be applied to other subjects.

Teachers often do not show up for teacher workshops unless they are a mandatory part of the school day, are part of an in-service day, or are publicized well in advance. **Ask the principal to support a mandatory workshop or advanced planning and announcement of the workshop.** Some sites have also contacted ESDs to get clock hours for participants.

Follow the WSAC contract requirement that for each two-week residency the teacher workshop must be a minimum of two hours. The WSAC encourages sponsors to use more than two hours of their residency on the teacher workshop. Short in-services during the residency are a preferred method for some site coordinators to accomplish this.

Plan hands-on creative experiences for teachers during at least a portion of the workshop. Let the teachers enjoy themselves!



Ceramicist Barb Kates working with Mountain Meadow Elementary School teachers during their salmon habitat restoration project for which she served as artist in residence.

Ask the artist to show how his/her lessons will help students meet the benchmarks listed in the Essential Academic Learning Requirements in the Arts. Teachers want assistance in understanding and implementing the Essential Academic Learning Requirements in the Arts.

Teacher Participation in the Classroom

When teachers participate in the classroom workshops, they set a good example for their students, learn valuable techniques from the artist, and maintain the discipline and consistency conducive to the optimum teaching atmosphere. Encourage teachers to participate as partners to the artist in the residency. Encourage them to explain their needs to the artist.

Community Outreach Event

The community outreach event introduces your artist to the community and allows community members to benefit from his/her stay at your site. Even more importantly, when community members learn from and enjoy this event, it serves as a natural advocacy tool for arts education. The following tips may help you plan a successful event:

- Work with the planning committee and artist to create an event of specific interest to the community.
- Explain to the committee that the event is intended to help support the arts at their school and that it **can** elicit strong support.
- Make sure the event is well planned and advertised much in advance to assure maximum participation.
- Remember that your site can hire the artist for additional hours from your own funds, or if you will not be spending your entire grant, you may be able to do so by extending the outreach activity.

One idea for community outreach is to bring the community together by doing an exhibit/performance in hospitals, retirement homes, or homeless shelters. Outreach projects raise the students' social conscience and introduce them to community issues, local cultural differences, and the socio-economic factors that shape their community. This type of project also reaches audiences that normally would not attend school functions and raises awareness of the benefits of the arts and their place in the K-12 school system.

On-site Studio

Some successful residencies include a studio component through which students, faculty, staff, and community members may witness the artist at work. This experience demystifies the artist and the art-making process and allows students and others to relate to the artist as a “regular” working person. It also helps youngsters realize that being an artist is a career possibility.



Mime Pam Pulver clowning with Damen Aquila, 4th grader at Fingerlake Elementary, Palmer, Alaska.

What are Some Other Elements of a Superb Residency?

Length: Longer residencies allow artists more time to make an impact at a site and do not require any more of the site coordinator's time for planning and paperwork than a two-week residency does.

Intensity: Sponsors are encouraged to schedule four classes in a two-week residency rather than the maximum six. The more hours the artist is allowed to work with each class, the greater the educational value is for the students.



Interaction: The WSAC expects artists and teachers to plan interactive, hands-on experiences for students. WSAC-funded residencies are not intended as a venue for performances or lectures, but as an opportunity for personal interaction with artists and participation in the creative process.

Process Orientation: Artists and sponsors are encouraged to plan residencies that are process oriented rather than product oriented. While a culminating student performance or exhibition may be the perfect closure for some residencies, if the final product is the overriding purpose, negative side effects are possible. Students may be so rushed to produce the product that they lose rather than gain self-confidence in their creativity. The pressure to produce a quality product without adequate training time could prevent students from experiencing the creative process and leave them with the notion that art is merely production. Even the product will not be a source of pride and pleasure if the process was not experienced fully and enjoyed.

Democracy: Every individual has unique creative talents and should have the opportunity to develop those talents. Sponsors are expected to include special education classes and alternative school students as readily as regular education and gifted classes.

Emphasis on Art: Although residency workshops can teach students much about academic subjects and about other cultures, learning about art should always be the focus of WSAC residencies.

Challenge: The most exciting residencies challenge students to stretch their skills and expectations. Artists should work closely with classroom teachers to assure that their residency plans will challenge all student participants.

Expectations

Sponsors Should Expect Artists to:

- ✓ Return phone calls and answer correspondence
- ✓ Show up to meetings and residency days on time
- ✓ Show respect for the culture of their community
- ✓ Fulfill their contract unless an emergency occurs



Shana Bestock leading drama exercises

- ✓ Be professional and plan ahead
- ✓ Have well planned lessons that will fill the scheduled time with activities
- ✓ Base the lessons on the agreed upon residency goals and the Arts EALRs
- ✓ Include the connections to the EALRs in the teacher training and help teachers understand arts assessments if possible
- ✓ Be willing to travel by bus if they do not drive
- ✓ Be willing to work in the areas of the state that they listed in the *Artist Roster*
- ✓ Be flexible and cooperative while still meeting the WSAC contract requirements
- ✓ Complete the artist report no later than two weeks after the residency

Artists Expect Sponsors to:

- ✓ Make the first contact with them several months before the residency
- ✓ Contract with them, using the sample contract in this handbook or one listing the same pay levels and requirements, no later than six weeks before the residency begins
- ✓ Abide by the contract
- ✓ Supply them with other information they have requested—maps, available motels—in the time frame they have requested
- ✓ Set up a planning meeting that includes the site coordinator, the principal, the teachers involved, and a PTA member or others involved in the residency
- ✓ Set up a schedule, which meets the contract requirements, more than one month before the residency
- ✓ Have requested art supplies ready on the first residency day
- ✓ Provide a site coordinator who is interested, friendly, and accessible



Wendy Jackson Hall teaching animation

- ✓ Show them respect and welcome them to the site and the community
- ✓ If requested and possible, provide them with a studio, rehearsal, office, or storage space
- ✓ Have chosen participating teachers who are willing, interested, and enthusiastic
- ✓ Keep open lines of communication
- ✓ Allow them to make the decision whether or not they want to stay in a motel or in a community member's home
- ✓ Publicize the residency, the teacher workshop, and the community outreach event, using the biographical materials they provide and giving the WSAC credit as the funder

Scheduling



PAM PULVER

Her residency did encourage students to take risks and fostered an environment where “differences” were appreciated and accepted. Mime drops the barrier of language enabling the ESL and special needs students to fully participate and succeed.

Kathleen Delbecq, on Pam Pulver’s residency at Whatcom Middle School, Bellingham

Traditionally, each model 1, forty-hour residency was divided into 36 hours of classroom teaching and four hours of teacher workshop and community outreach event. Those four hours were split with either two hours for the teacher workshop and two hours of community outreach or three hours for the teacher workshop and one hour of community outreach.

However, sponsors are encouraged to be creative within the guidelines. One school district that sponsors several residencies each year saves the teacher workshop and community outreach hours until the end of the school year then hosts a weekend of arts workshops for teachers and community members. The workshops are taught by the artists in residence who worked within the district that year.

Because the AIE Program supports teacher education in the arts, we encourage longer teacher workshops. If a sponsor wishes to use more than the traditional two or three hours of their forty-hour residency for the teacher workshop, the WSAC will support the plan.

Longer Residencies

If you are planning a longer model 1 residency, use the same traditional ratio of student instruction to teacher workshop and community outreach. In other words, a minimum of 10% of the residency hours are devoted to the teacher workshop/community outreach, while a maximum of 90% is devoted to classroom teaching.

The model 2 residency is held at non-school sites so it does not require a teacher workshop.

The model 3 and 4 residencies are granted only to experienced sponsors who are, therefore, free to schedule the hours apart from the traditional residency model.

Sample Model 1 Schedule

Following is a simple two-week, four-class schedule that would be typical in an elementary school.

Teacher workshop: November 1st, 3:30 to 5:30 PM

Community outreach event: November 15th, 7 to 9 PM

Time	Monday	Tuesday	Wednesday	Thursday	Friday
8:45	Smith 1 st grade	Smith 1 st grade	Smith 1 st grade	Smith 1 st grade	Smith 1 st grade
9:45	Addy 6 th grade	Addy 6 th grade	Addy 6 th grade	Addy 6 th grade	Addy 6 th grade
10:45	Studio time	Studio time	Studio time	Studio time	Studio time
11:45					
12:45	Lunch	Lunch	Lunch	Lunch	Lunch
1:15	Chang 3 rd grade	Chang 3 rd grade	Chang 3 rd grade	Chang 3 rd grade	Chang 3 rd grade
2:15	Lincoln 3 rd grade	Lincoln 3 rd grade	Lincoln 3 rd grade	Lincoln 3 rd grade	Lincoln 3 rd grade

Time	Monday	Tuesday	Wednesday	Thursday	Friday
8:45	Smith 1 st grade	Smith 1 st grade	Smith 1 st grade	Smith 1 st grade	
9:45	Addy 6 th grade	Addy 6 th grade	Addy 6 th grade	Addy 6 th grade	
10:45	Studio time	Studio time	Studio time	Studio time	Studio time
11:45					
12:45	Lunch	Lunch	Lunch	Lunch	Lunch
1:15		Chang 3 rd grade	Chang 3 rd grade	Chang 3 rd grade	Chang 3 rd grade
2:15		Lincoln 3 rd grade	Lincoln 3 rd grade	Lincoln 3 rd grade	Lincoln 3 rd grade

Following is an example of a two-week, six-class schedule.

Teacher workshop: November 1st 3:30 to 5:30 PM

Community outreach event: November 15 7 to 9 PM

Time	Monday	Tuesday	Wednesday	Thursday	Friday
8:45	Smith 1 st grade	Smith 1 st grade	Smith 1 st grade	Smith 1 st grade	Smith 1 st grade
9:45	Addy 6 th grade	Addy 6 th grade	Addy 6 th grade	Addy 6 th grade	Addy 6 th grade
10:45	Studio time	Studio time	Anders 5 th grade	Anders 5 th grade	Anders 5 th grade
11:45			Persin 2 nd grade	Persin 2 nd grade	Persin 2 nd grade
12:45	Lunch	Lunch	Lunch	Lunch	Lunch
1:15	Chang 3 rd grade	Chang 3 rd grade	Studio time	Studio time	Studio time
2:15	Lincoln 3 rd grade	Lincoln 3 rd grade			

Time	Monday	Tuesday	Wednesday	Thursday	Friday
8:45	Smith 1 st grade				
9:45	Addy 6 th grade	Studio time	Studio time		
10:45	Anders 5 th grade	Anders 5 th grade	Anders 5 th grade	Studio time	Studio time
11:45	Persin 2 nd grade	Persin 2 nd grade	Persin 2 nd grade		
12:45	Lunch	Lunch	Lunch	Lunch	Lunch
1:15	Studio time	Chang 3 rd grade	Chang 3 rd grade	Chang 3 rd grade	Chang 3 rd grade
2:15		Lincoln 3 rd grade	Lincoln 3 rd grade	Lincoln 3 rd grade	Lincoln 3 rd grade

Chapter 3

Contract Requirements

Residency sponsors sign a contract with the WSAC. The following requirements are contained in that contract.

At least four weeks prior to the first day of each residency, sponsors must submit to the Commission for approval a “detailed plan” form and a copy of the sponsor’s contract with the artist. Sponsors will not receive their matching grant from the Commission unless residencies are approved through this procedure.

There are three rates for artist pay: local, mid-distance, and distant. For model 1 and 2, **two-week residencies**, artists local to the site (within 60 miles) will be paid \$2050, artists mid-distance to the site (approximately 90 miles) will be paid \$3,000, and artists distant to the site (approximately 280 miles) will be paid \$3,500. These costs include the artist fee for planning, the planning meeting, and the daily fee and should be paid by the “sponsor” within ten working days of receipt of the artist’s invoice. Due to Washington State laws, the artist must be fully paid and WSAC must receive your invoice showing that the artist was paid before WSAC can process your grant.

For model 3 and 4 residencies, which require unusual hours, local artists will be paid a minimum of \$1,025 per residency week (20 hours) to cover the artist fee for planning, the planning meeting, and the daily fee. Assistance from WSAC staff may be required for residencies outside of the standard 20-hour residency week.

The residency must be 10 days (minimum) length except for special exceptions pre-approved by the Commission. The artist may not work with more than 6 classes during a 40-hour residency.

For model 1 and 2 residencies, the artist works no more than 4 contact periods and no more than 4 hours per day. During the remainder of the day, the artist pursues his/her own art and may need to do classroom sets ups and/or meet with teachers or the site coordinator. The artist is not required to spend the entire day at the site if these duties do not take the entire day.

For model 1 residencies, at least 4 hours of a 40-hour residency will be spent on community outreach and a teacher workshop unless the sponsor receives permission from the Commission to use this time for special, approved projects.

Contact-period classes will not exceed 35 participants.

In schools, classroom teachers will remain in the session room at all times.

All material and supply costs will be paid by the sponsor.